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M. CHARLES FROMENTIN.

Curator of the Galliéra Museum, Paris, France.

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VOL. XIII

JANUARY, 1903.

No. 1.

THE GALLIÉRA MUSEUM, PARIS.

HE writer of this article feels a certain amount of delicacy in approaching the above subject as he will have to speak of a museum, the organization of which was entrusted to him and about a building of which he has the care and responsibility. It would therefore be difficult for him, under the circumstances, to be severe in his criticisms, and it is also slightly embarrassing for him to praise unreservedly many of the things which are praiseworthy.

The history of the Galliéra Museum does not date back very far. Its foundations were laid on the 28th of May, 1879, and on the 27th of February, 1894, this fine piece of architectural work was completed. The name given to this Museum necessitates some explanation with regard to the thoughtful generosity of its founder.

As everyone knows the name of the Duchess of Galliéra is synonymous with generosity, munificence and kindliness. Married to a man who was enterprising and daring in the extreme, belonging to a wealthy Italian family, and who had acquired a collossal fortune for some public work in Genoa, the Duchess of Galliéra had a passion for doing good. The title of Duchess, which she had received from the King of Italy as a recompense for services rendered by her husband to his country, did not turn her head in the least. She remained just as natural, simple-minded and kindhearted as ever, and after the death of her husband her one idea was to consecrate the immense fortune which she possessed to doing good. Within a few years various charitable institutions were founded by her in Paris and its environs. She established almhouses for the aged and poor, and her orders to the architects she employed were always that the building should be comfortable and beautiful. She was a true lover of letters and of art, and it occurred to her one day to make a present to the City of Paris.

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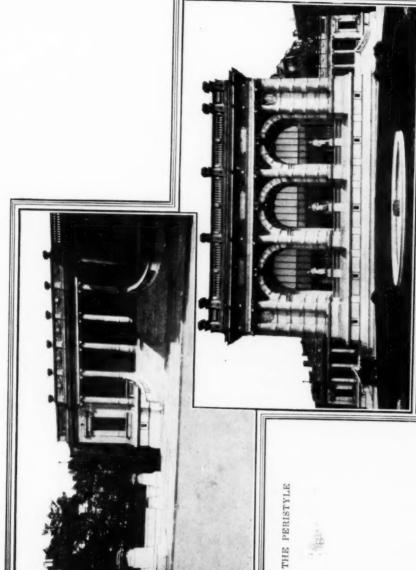
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MAIN DOOR OF THE INTERIOR COURT.

Galliéra Museum.

M. Ginain, Architect.



THE FRONT ON THE SQUARE.

M. Ginain, Architect.

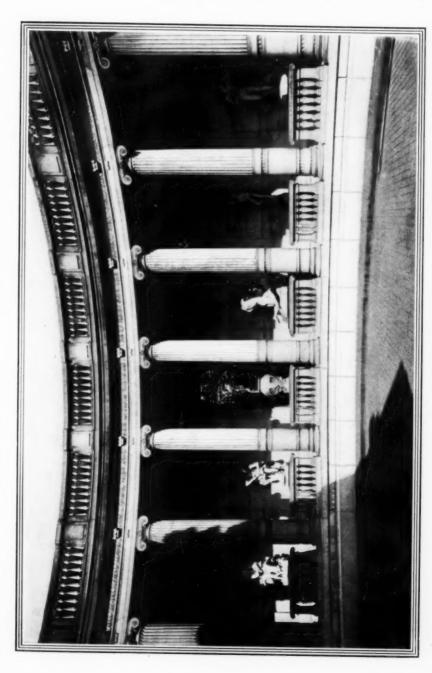
Galliéra Museum.

She sent for one of the most celebrated architects in France, M. Ginain, Member of the Institute, and made known her wishes to him. She owned a great deal of land between the Trocadéro and the Champs Elysées and she had decided to build there a musuem, which should be at the same time a veritable palace.

"Prepare some plans for me," she said to the architect, "I am going to endow Paris with a monument which shall be an honor to the city." M. Ginain began at once to study the question and, as the Duchess gave him unlimited time and credit, he decided to go to Italy, hoping to get some inspiration from the master pieces of Italian architecture for the future edifice. It was in this way that the Galliéra Palace was built. The work took more than fifteen years, but every part of it was executed with first-class materials, and with infinite care. It is easy enough to describe the building, the entrance to which is No. 10 Rue Pierre Charron, one of the richest and most frequented streets of the capital.

A monumental gateway of wrought iron opens on to a semicircular court of perfectly harmonious aspect. To the right and left are colonnades of very pure outline. There is no doubt but that this court inspired the architect of the Petit Palais, constructed in the Champs Elysées for the Exhibition of 1900, and which is soon to be transformed into another museum for the City of Paris, as this same court, with the addition of pools and fountains, is to be seen around the Petit Palais. In the centre of the entrance court is an imposing glass door of bold proportions, six metres wide by ten metres high. To the right and left are two other entrances at the end of the circular colonnade.

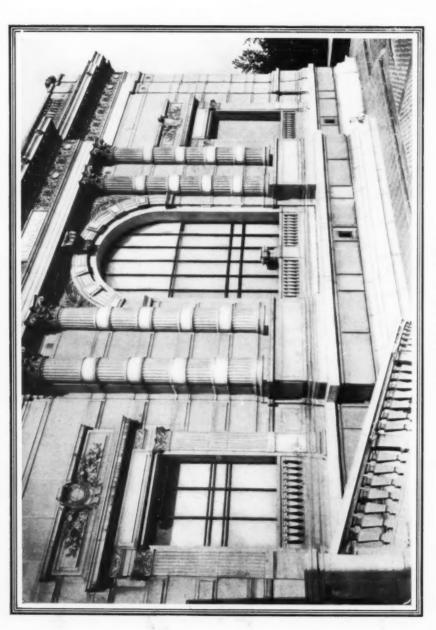
Next comes the vestibule of the Museum. The floor is of rich mosaic, and the arches form, according to the opinion of competent judges, a perfect masterpiece of architectural execution. The visitor on entering invariably stops on the threshold charmed by the beauty of it all. White statues, emerging from massive verdure, lend to this part of the building a sort of fascination. The marble figures here seem to live, and have nothing of the stiff and commonplace appearance which they have in other gallerics. In the background is the sumptuous doorway which leads into the chief room or salle d'honneur. Above the doorway and along the cornice is a niche in which, in a few months time, in accordance with the formal wishes of the Municipal Council, the bust of the Duchess of Galliéra is to be placed. The door which leads into the salle d'honneur is of massive mahogany, wonderfully carved. An immense stained glass window in the ceiling gives an admirable light such as artists revel in, not a strong crude light, but softened by subdued tints which show up, as in relief, the objects on view. It was in this room that the recent exhibition took





M. Ginain, Architect.

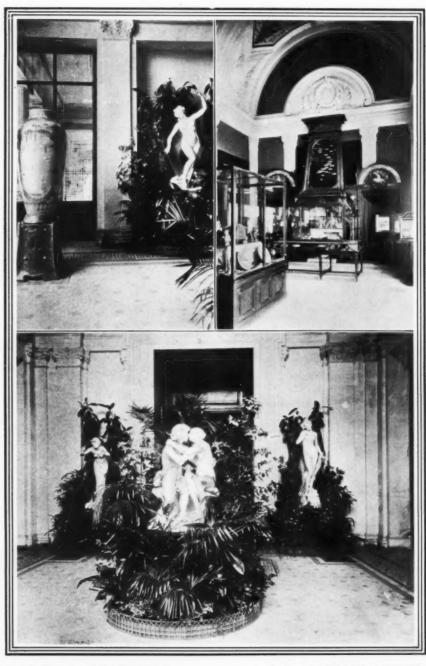
ONE SIDE OF THE FACADE.





PROTECTION AND THE FUTURE. Statute in the Peristyle of the Galliéra Museum.

Sculptor, Icard.



A CORNER IN THE VESTIBULE.

A CORNER IN THE HALL FACING THE SQUARE.

THE MAIN HALL.

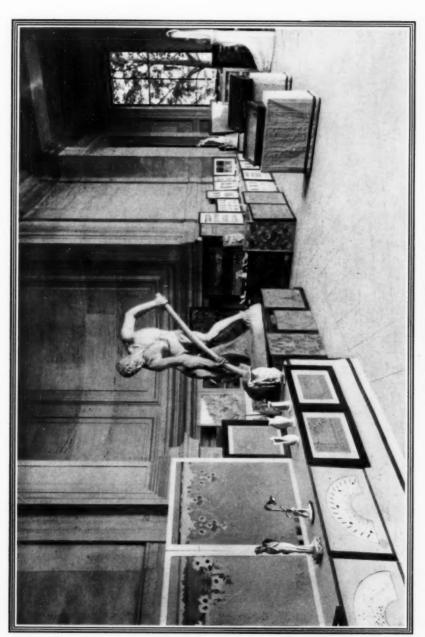
Galliéra Museum.

M. Ginain, Architect.









place of that incomparable collection of specimens of modern book-binding, which was so highly praised by the press of the whole world. The walls of this room, which are very high, are hung with wonderfully beautiful tapestries belonging to the City of Paris. There are tapestries from the Gobelins, from the Louvre, from Brussels and from Beauvais, masterpieces of which the Galliéra Museum has every reason to be proud.

There is, besides all these treasures, a decorative panel of great beauty, which I would not upon any account neglect to mention. It is the favorite piece of work of the great French painter, I. C. Cazin, who died a short time ago. The title of this work is "Souvenir de fête," and it represents, as seen from a high place Paris illuminated at night for some national rejoicing. The wish of the great artist was that his chef-d'oeuvre, which has been so universally admired, should always remain in the salle d'honneur of the Galliéra Museum and this wish will be scrupulously obeyed. The Municipal Council of Paris, at the urgent request of the widow of the artist, his son and myself, as curator of the Museum, decided that this Souvenir de fête should always remain in the Galliéra Palace. Two openings on each side of the salle d'honneur lead into another large room running parallel with it, and lighted by three wide bay windows opening on to a garden. The principal façade of the Palace is on this side. Three colossal statues by Cavelier, Thomas, and L. Cogniet act as sentinels. They represent Painting, Sculpture and Architecture. The façade, of which we give an illustration, is of equisite simplicity and elegance. It is accompanied, as an off-set, by two wide flights of steps from the top of which is a colonnade, the architectural character of which harmonizes to perfection with the ensemble of the building. To complete my description I must mention two side rooms in the interior of the Palace, and a square room which faces the curator's study in the vestibule.

Such is in brief the description of the interior of the Galliéra Museum. I must now mention what it contains, and also speak of the rôle it is destined to play in the artistic movement of our time. The Galliéra Museum is a museum of modern industrial art and the opinion of all those who have visited it, and who are acquainted with the principal museums of Europe, declares that there is nothing to equal it anywhere, not even in London, which nevertheless possesses one of the most interesting of museums—that of Kensington. For a long time it had been my dream to make of the Galliéra Palace a home for art-workers. Up to the present day only painters were treated with consideration and respect, while the artist in wood, iron, pewter and jewelry was always placed in an inferior rank. Sooner or later a reaction was bound to take



SOUVENIR DE FÊTE.

Decorative panel in the Galliéra Museum.

J. C. Cazin, Painter.



Room containing objects by the pupils in the Paris art and professional schools.

Exhibition Room for Sèvres Work.

Galliéra Museum.

A Corner in the Furniture Room.

Room Containing the Book Covers.



Galliéra Museum.

SHOW CASE.

Designer, Carabin.



CASKETS IN THE GALLÍERA MUSEUM.

The upper one is in translucid enamel and is designed by Armand Point. The lower one is silver and is designed by Barré.



VASES IN THE GALLIERA MUSEUM.

The one in the upper left hand corner is designed by Jean Baffier; that in the upper right corner by Gallé; that in the lower left corner by T. Richard, and that in the lower right corner by O. Barré.



Galliéra Museum.

CAMEO.

Designer, Tonnelier.



Galliéra Museum.

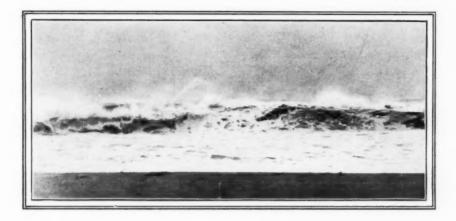
MARBLE POLYCHROMATIC BUST.

Designer, Moncel.

place against this injustice, and the Galliéra Museum can take some credit to itself for having helped in the reaction. The Municipal Council of Paris gave encouragement and protection to art workers and it was in this way that I had the satisfaction of seeing the Galliéra Palace open its doors to the manifestations of industrial and modern decorative art. I was well supported by the official Commission, which held its meetings at the Hotel de Ville, and I am most grateful to Councillor Quentin Bauchart and to Councillor John Labusquière for having seconded my efforts with their influence and authority. It would only be irksome to the reader for me to give a list of all the objects of art to be found in the Galliéra Museum, some of which belong to the Museum and others to the artists who exhibit them. All of them represent as samples chosen by a jury, modern industrial art in all its various forms. From Alexandre Charpentier's medals, Carabin's furniture to the jewelry by Lalique-everything is to be found here. The great manufacturer of Nancy, Emile Gallé, is represented by a glass case which contains marvels of his art. The national manufactory of Sèvres also wished to participate in this permanent art fête, and I considered it my duty to reserve a room specially for these exhibits. The technical Municipal Schools of the City of Paris exhibit the best work of their pupils in the Galliéra Museum in a room set apart for them. Visitors to the Museum must give up several hours if they wish to study in detail all the treasures of art accumulated here. Such then is the history of the Galliéra Museum, which at present is one of the most live and one of the most frequented of all the Museums of Paris. Art workers who bring their work here are never discouraged as in former days; they know that they are coming to a most hospitable roof, and it is one of the great pleasures of my office to be able to prove this to them every day. Ch. Fromentin.

Director Musée Galliéra, Knight of the Legion of Honor, Editor, Magasin Pittoresque





SUMMER HOMES AT EAST HAMPTON, L. I.

ROBLEMS of housing for the summer the dwelllers in a great city who cannot afford expensive country homes are met and solved in various ways among the hills and by the sea. If anywhere in our land architecture has a national touch, if any class of buildings emanates directly from the people, the homes built by families of moderate means in the country must show that touch and spring from that demand.

In the city there are too frequent tyrannies of custom, too many limitations as to space. In those of greatest size like New York and Chicago, people of moderate means do not build their houses any more but lease or buy them ready-made. The rich depend on architects who are striving to introduce some fashion, which they have found in books or which they have learned to admire during their years of study abroad. The shelter, the envelope for the family that is to be a home does not represent the real needs of that family, often is not suited to its comfort. But the country house is less beneath the tyranny of the architect. When magnificent fees can be had for erecting apartment houses and "sky-scrapers" in the city, a country home is scarcely worth the trouble it gives him. So the work is left to beginners and country builders, who in simple fashion carry out the actual needs of the family.

Thus it comes about that a comparatively humble and unpretentious class of buildings reflects the tastes of those who cannot be called wealthy. If they are sober folk and still in that stage of art culture when they fear to use colors, their summer homes will be somewhat austere and monotonous. If they are democratic, frank and aboveboard, they will not hide their homes behind high fences



VILLAGE STREET, LOOKING NORTH.



VILLAGE STREET, LOOKING SOUTH.

and walls, or endeavor to keep others away by all those repellent signs, with which people who cry "aloof" placard their premises. And if they are furthermore somewhat given to gregariousness, the tendency to crowd their villas rather closer together than is quite consistent with a full enjoyment of country life will be shown by relatively small grounds about their houses and the characteristic appearance of golf clubs and tennis courts within easy reach.

East Hampton on Long Island is a place where this kind of home can be studied with advantage. It has the traits mentioned. Professional men, merchants, artists and writers have chosen this end



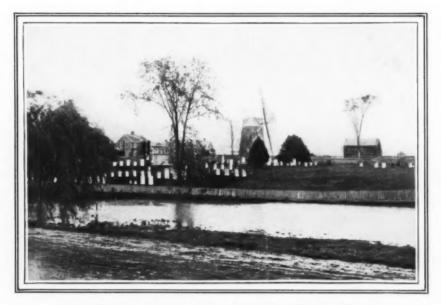
VILLAGE POND AND GRAVEYARD.

East Hampton, L. I.

of Long Island, owing to its remoteness and beauty, a beauty that does not challenge instant admiration by scenery on a colossal scale, but on the contrary, wins its way to one's heart quietly—as is apt to be the case with lands which are comparatively flat, over which there seems to hang an unusually ample expanse of heaven that is ever calling attention to the panorama of the clouds. A line of wooded hills on the one hand, a low undulation of dunes on the other; here a glimpse of lake or pond, there the blue of ocean served up between two sand hills, as in a bowl; here a wedge of wind-clipped trees hiding a village street, and yonder a long vista

of arable lands, pastures and salt marshes—there is the landscape in and near East Hampton!

The charm of this scenery is not easy to define, but persons of very different character bow to it. There is a very un-American absence of snap and restlessness in the air. One walks slower instinctively and turns contemplative. Smoothing out wrinkles and inducing sleep, it affords the best antidote to the uneasiness and flutter of city nerves. East Hampton is a place where the pressure of anxiety relaxes and the most strenuous begins to dream, where the formalities of intercourse tend to disappear and people neither labor to entertain nor ask for the excitements of fashionable or



ANOTHER VIEW OF THE VILLAGE STREET AND GRAVEYARD. East Hampton, L. I.

merely vulgar seaside resorts. The landscape itself, with its long restful level, is a sedative and disposes one to dreams. And it is rare to find city folk building with so much feeling for the landscape as one observes in East Hampton, though, perhaps, that is not saying much. The simplicity and sobriety of the scenery appear to have influenced the architecture. Something, of course, is due to the fact that economy has been the order of the day; but that is not the only reason. Many of the summer visitors could have had more costly homes, had they wished; but they felt that the spirit of the place was all for simple living and with excellent taste conformed to the rule. Indeed the only fear that seems to

haunt the summer folk in the old camping ground of the Montauks is a speculation whether the time may come for the advent of those who build great places and try to out-do their neighbors in luxury, thus gradually destroying the informal, easy-going life by the sea which still puts East Hampton apart from many other less fortunate watering places.

A prevailing type of summer home is a smallish frame dwelling shingled, without paint or stain, having a deep porch cut out from the ground floor, or, to put it the other way, the second floor brought forward over the porch. They are houses that cost from \$8,000 to \$12,000. Often there is no stable or barn. They are al-



THE COTTAGE OF JOHN HOWARD PAYNE.

East Hampton, L. I.

most without exception simple developments, not from the colonial manse, but from the colonial country dwelling of wood, only the dwelling is generally more liberal in porches and loggias than the early settler's house, as befits the home that is for summer only. In the interest of economy is the absence of paint; for if the materials are good, the surface of the shingles, in the second or third year, takes a fine silvery tone of gray. Regarded individually, these unpainted shingles have their own beauty, but one objection is that after a number of years the shingles grow blacker and blacker and also that a cluster or village of houses which have been neither painted nor stained presents a gloomy look. This,



East Hampton, L. I.

COTTAGE OF F. H. DAVIES.

J. G. Thorpe, Architect.



East Hampton, L. I.

COTTAGE OF DR. SOLLEY.

J. G. Thorpe, Architect.

however, will take care of itself; for as their numbers increase, individual builders will assert a love for stronger color and by the introduction of half-timber and stucco buildings will lighten this depressing note.

The character of East Hampton's unpretentious architecture owes a good deal to the taste of Mr. J. Greenleaf Thorp, a young architect who built himself a timber and stucco cottage in the village and afterwards designed a score or more of the later cottages. One of his simplest yet most successful efforts is the house for Mr. E. Clifford Potter near the bathing beach. Another well-propor-



East Hampton, L. I.

HACKSTAFF HOUSE.

J. G. Thorpe, Architect.

tioned frame house is that of Mr. Hackstaff. The ample porches are not exaggerated; the façades are not broken up so as to worry the eye; the interiors are very simple but comfortable. A handsome villa, something more than cottage and less than manse, is the Quackenbush house after designs by Mr. Cyrus Eidlitz. Agreeable to the eye, charmingly distributed as to interior is that of Mr. Lorenzo Woodhouse, and one of the ornaments of the village street is ivy-clad "Millfield" owned by Mr. Manson.

These houses and a dozen more which it would be tedious to enumerate have the great merit of being as much the creation of the owner as the architect, the two working together within narrow limits and producing something that fits the family exactly. The margin of decorative features is very small, so that these villas are less like works of the fine than the useful or industrial arts. The opposite is seen in a thousand towns of the United States, where the so-called Queen Anne cottage or villa is rife, architecture full of senseless quirks and cheap decorations; restless gingerbread architecture which does not stand the weather. Here we have, on the contrary, something almost severe, softened to be sure by the rapid growth of rose vines, ampelopsis, clematis and honeysuckle, to all of which and to their congeners the smooth moist air of Eastern Long Island is benignant.

East Hampton has the great advantage of spreading from a



HOUSE OF THE REV. JOHN PAXTON.

East Hampton, L. I.

J. G. Thorpe, Architect.

nucleus which is itself a lovely bit of landscape architecture, all the more beautiful for being unpremeditated. The half mile of broad village street with its pond and old graveyard and tall flagstaff erected when the village became two hundred and fifty years of age, its plain brown Congregational Church, the village hall and library containing one of the oldest houses of brick, the two windmills grinding corn in their venerable old insides as of yore—these add each its quota to the effect. But after all, more than anything else, the village street owes its character to the elms and other trees planted by a generation that had forethought for their grandchildren. The curves of foliage, the solid masses of tree-tops offer delightful vistas, ended it may be by a turning sail. As one passes



East Hampton, L. I.

HOUSE OF E. C. POTTER.

J. G. Thorpe, Architect.



East Hampton, L. I.

HOUSE OF E. C. POTTER.

J. G. Thorpe, Architect.

along, individual trees surprise one by their size and grace. Eastward toward Amagansett and westward toward Georgia Lake the old farms open out and villas are seizing possession far and near of what used to be pasture or arable land. The air is loaded with the perfume of rose and honeysuckle, sweet scented grass, lilacs and syringa, and whether one drives across the island by the grand avenue through the classic region called Hardscrabble, and winding through sandy wood-roads comes out on the distant stretches of Gardiner's Bay, or, skirting Georgica, ploughs through Wainscott and Sagaponnac, the same friendly yet severe landscape is about



THE OGDEN HOUSE.

East Hampton, L. I.

one, with here and there the glimpse from a rising ground of some dune-framed slice of the ocean. Old orchards that no longer bear apples worth picking are models for the painter, with their gnarled trunks and moss-hung branches. No wonder the land-scape and marine painters, Thomas Moran, Ruger Donoho, Golden Dearth, Wm. J. Whittemore, St. John Harper, Howard Russell Butler and others swear by East Hampton. The mural painter and marinist Edward Simmons and the decorative artists Albert Herter and his wife have places on Georgica Lake.

East Hampton is indeed almost like the ocean itself, so sur-

rounded is it by salt water, so gentle are the fogs and insinuating rain veils that come and go, so constant the breezes right off the sea. Its climate makes one very sleepy the first day and ravenously hungry the second. It is but three or four miles across to the Sound and but seventeen down to the jumping off place, Montauk. That means, of course, much cool air in summer and much mild air in winter; little scorching heat in August and little snow in January. Many cottagers stay till after Christmas.

The sandy soil absorbs moisture like a sponge and as a rule the cottages need no cellars, though many have them for storage pur-



East Hampton, L. I.

LOCKWOOD VILLA.

poses. Of late the dunes have been seized for cottages, chiefly owing to the wider views of the ocean they afford, but also for the free play of the sea breezes.

There are two lines of dune to the westward of the village whither the buildings of the summer colonists are progressing as they multiply. Those who have strong nerves plant their houses on the outer line directly above the surf, although in storms the whole house shakes and the inmates quiver in their beds with the shock of the combers. Light frame cottages are anchored solidly in the sand by laying sills in trenches, and after tieing to them the



House of Thomas Manson.

"MILLFIELD."

East Hampton, L. I.



House of Thomas Manson.

"MILLFIELD."

East Hampton, L. I.

posts that carry the frame, the sand is filled in again. On the higher inner line of dunes, the ancient beach line, larger houses are going up after the type of those belonging to Dr. Solley, Mr. Mc-Alpin and Judge Beardsley shown in the illustrations. So far as possible the old covering of dwarf cedar, beach plum, bay bush and sandgrass is preserved; but not much has been done in the way of planting trees, owing to the fear that they will raise the temperature by deadening the winds. In the village, where the houses and barns, hedges and fences stop the wind and the old ranks of elms and maples form such lovely vistas, the summer temperature is dis-



"MILLFIELD."

Belonging to Thomas Manson.

East Hampton, L. I.

tinctly higher than westward where the wind has full scope. It is perhaps a question whether tall hedges of privet such as one sees in such splendid growth in and about Quogue and Southampton, and here and there near the village at East Hampton, are after all desirable. They shut out the wind and they shut out the house and grounds from the road. So far, one of the charms of East Hampton is the absence of high walls or hedges; it is more friendly as well as more effective for the landscape.

An excellent feature seen in the view of the houses of Mr. Carson and Miss Ireland is the plain fence of split chestnut logs set

with honeysuckle instead of a close paling, though even this is scarcely necessary in view of the freedom of the streets and roads from cattle. At any rate it suits well enough a plain architecture founded on colonial models, not the colonial which came early in the last century, a modification of the Empire style abroad, but the earlier and humbler colonial of the settlers of two centuries ago.

Half brick, half timber houses and stucco or cement villas are not infrequent at East Hampton. There is no stone to be had, and indeed stone would seem out of place. More in keeping with the pale green of the dune grass and the deep dull green of the stunted cedars would be cement or stucco exteriors of an ivory or



THE CARSON HOUSE ON THE LEFT. THE IRELAND HOUSE ON THE RIGHT. East Hampton, L. I.

yellowish or pale pink or greenish hue; for these would at once blend and yet contrast with the landscape and vary the note of gray in the village architecture. A beginning in this line is made with the houses of Dr. C. C. Rice, Albert Herter the painter on Georgica, both designed by Grosvenor Atterbury, and with that of Mr. Benjamin Richards in the village.

Especially in the case of houses perched on dunes are there happy solutions of the way to adapt a cottage to the somewhat bare and windswept surroundings. But there is far more to be done in this respect; the idea is still in the germ rather than carried out with great success. On the whole, however, one feels that

there has been an attempt to avoid making the cabin, cottage or larger house a blot on the landscape, or a something having no connection or relation with the surroundings. Some of these dune houses appear to grow naturally out of the seaside copses and sand grass and their low-pitched roofs seem to repeat the effect of the sandhills and dwarfed cedars as they crouch and make themselves small before the blast from the ocean.

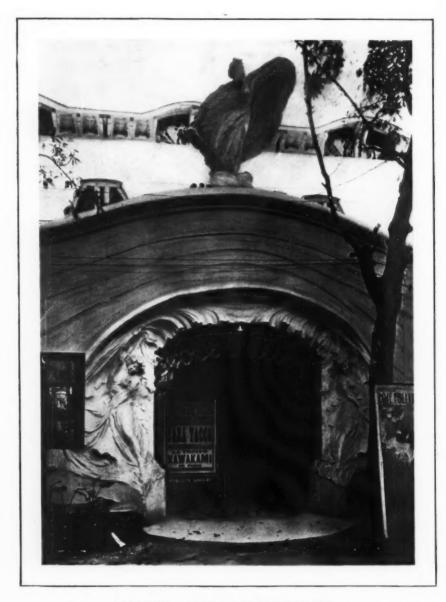
Two things will preserve to East Hampton the charm it possesses—one of which is more difficult to obtain than the other—absence of large costly properties and presence of good roads. Yet both could be attained, if the summer cottagers and the residents of the village got together and established a Village Improvement Society on a scale comprehensive enough to include a certain supervision of the new purchasers of land and the improvement of the roads from Bridgehampton down to Montauk Point.

Charles de Kay.



HOUSE OF DR. GEORGE E. MUNROE.

East Hampton, L. I.



ENTRANCE TO LOIE FULLER'S THEATRE.

Paris Exposition of 1900.

Sculptor, Pierre Roche.

PIERRE ROCHE.

A Prominent Sculptor of the New School.

FEW years ago Pierre Roche was asked to design the front-ispiece of the catalogue for one of the first Exhibitions of Modern Decorative Art held in Paris. The sculptor employed for it a special process of engraving of his own, which he calls "Gypscgraphy," and more than three thousand copies of "L' Art Nouveau" were printed. The design represents a young woman emerging from the bark of an old tree, the branches of which are laden with new flowers. The idea is that it is thanks to the traditions of the past that the art of to-day has sprung and born fruit. A pupil of the painter, Roll, and of the sculptor, Dalou, Pierre Roche had excellent opportunities. He exhibited, for the first time, at the Salon of 1891 a design for a monument to Danton, and was made Associate of the Société Nationale des Beaux Arts.

In 1893 he was elected Member of this Society for a series of exhibits in the three sections of Sculpture, Water Color and Objects of Art, and at each succeeding Salon he has exhibited in each of these sections. We cannot describe in detail, in this article, his sculpture, water-colors or engravings, but will just mention his Danton, 1891; La Source, 1892; l'Avril, 1893; Le Sphynx, 1894; l'Effort, a fountain in lead and stone, ordered by the State in 1896, his bust of Huysmans, 1897; Hercules, for an immense doorway in stone, 1898; Lot's Wife in lead in 1899; the decoration of Loië Fuller's Theatre at the Paris Exhibition of 1900; the Caryatides for a balcony and tomb at Nancy, 1902; and the St. Jean in marble in 1902.

His work as a sculptor is a guarantee of the value of his creations in other departments. He looks upon decorative art as an artist's recreation just as we consider it, in our homes, a diversion for the eyes and for the mind. Bearing this in mind we can understand more easily the various exhibits which Pierre Roche has sent to the Société Nationale des Beaux Arts.

First his terres lustrées or glazed pottery, the idea for which he brought back with him after a sojourn in the Island of Majorca. Utilizing the rich, metallic reflections produced on enamel with the flame from petroleum, it occurred to him to ornament small statues in this way such as La Mort in the Musée Galliéra, Aphrodite exhibited in the Salon of 1896, Hécate in the Salon of 1899.

Then came entire compositions, such as his Pieta, Baiser de Judas, Saint Laurent, Adam et Eve and finally huge pieces of work,



METAL WORK.

Designer, Pierre Roche.



FIGURE OF APRIL.

Il n'est si gentil mois d'Avril,
Qui n' ait son chapeau de grésil.

Sculptor, Pierre Roche,

such as the cupola with metallic reflections in the Loië Fuller Theatre of the 1900 Paris Exhibition, the construction, the material and the electric lighting of which were all equally new. In the Salon of 1900, too, there was a luminous, rainbow-colored fountain.

Pierre Roche has employed these metallic reflections by reviving a very ancient process called "èglomisation." At the Musée Galliéra his Micas can be seen, Erynnis, Hécate, etc., and his parchment bindings, also "èglomisés," Faust, Daphnis et Chloë and la Dame des Belles Cousines. Colored spangles give reflections of harmonious shades and are protected by a transparent substance.

In this same museum his metal work can be seen, the various forms of animals showing up to advantage the qualities of the metal. There is a water jug, La Grenouille; a tea-pot, Le Têtard; and a kettle, Le Moine; all of which were exhibited in the Salon of 1902.

In the Luxemburg Museum there is a door plate, together with a collection of medals in bronze. In bronze, too, at Bing's there is a luminous fly for electric lighting. The dragon-fly made of glass beads with a transparent body is also for electric light. In lead, Paul Roche has given us friezes, such as Les Lions, and at the Salon of 1900 his Oiseaux were exhibited. In leather, a waistband Les Salamandres, and in stoneware, together with Alexandre Bigot, vases, plates, and tiles, designs of his for architectural purposes are now seen everywhere.

In this brief article only a slight idea can be given of the work of an artist, whose exhibits (hors concours) were in seven different sections of the Paris Exhibition of 1900, and who was a member

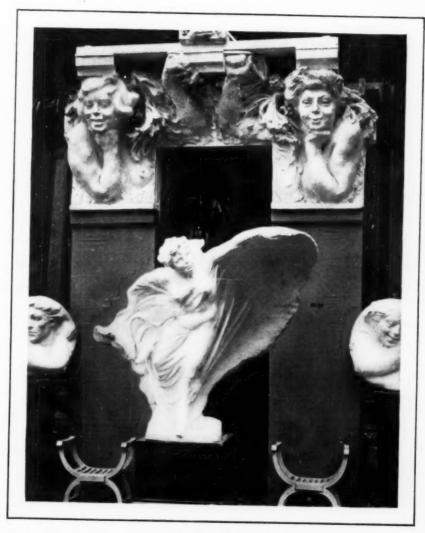
of the jury in another section.

Pierre Roche, in collaboration with M. Roger Marx, the celebrated art critic is now preparing a book on Loië Fuller. The style, the printing and the illustrations of this work are all equally new, and the compilation has been confided to him by a Society of Bibliophiles.

"Miss Fuller," said Paul Roche to me, when speaking of this book, "has discovered an absolutely new art, which I can only call American. It is a mere Europeanism to compare her with the

dancers of Grecian antiquity.

"The luminous and naïve Loië Fuller dance is a product of American nature. The light effects are those of the unique atmosphere of the Colorado cañons and only the Florida butterflies, in their flight, can compete with her in her graceful movements and the chaste and diaphanous floating of her draperies. All the petroleum of Pittsburg and all the gold of Klondyke are valueless, in comparison with the treasures of art which your nature, still in its primitive state, contains, the ardor and flame of which Miss Loië Fuller



In the Salon of 1901.

FIGURE OF LOIE FULLER.

Sculptor, Pierre Roche.



with the intuition of a genius, has shown us. Just as we have our traditions and extinct civilizations in the Orient, you have, in Mexico and in Yucatan, a mine of inspirations which are buried, but not lost, and which belong to you. It is the duty of artists to discover all that can be revived of the old traditions of young America. It is for them to help the human intelligence to escape from the limited circle of art of the old continents and to open out for it in time and space the wide expanse of your New World."

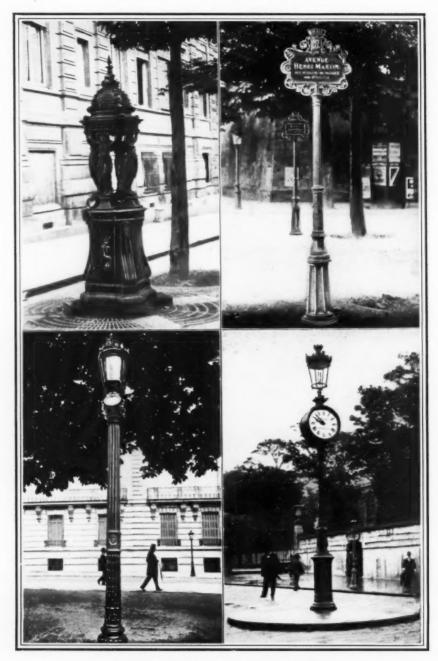
Such are the hopes expressed by the sculptor, Pierre Roche, some of whose works we have attempted to describe in this article.

J. M. P. Honson.



FRONTISPIECE TO A CATALOGUE OF AN EXHIBITION OF MODERN DECORATIVE ART.

Designer, Pierre Roche.



FURNITURE IN THE PARISIAN STREETS.

In the upper left hand corner is one of the Wallace drinking fountains. In the upper right corner a typical sign post for a wide avenue. In the lower left corner is a street lamp in the Champs Elysées, bearing the number of the house in front of which it stands. In the lower right corner is a pneumatic clock, at the end of the Rue de Reveli.

THE FURNISHING OF A CITY.*

N Paris, wide tree-lined avenues have been made in every district. Nothing of the kind exists either in London or New York. Foreigners, who only know the luxurious quarters, imagine that the boulevards and avenues of the western part of the city are the only ones that have trees. They would be surprised to see that in the east and south—working-class districts—there are similar broad roadways, the same roomy sidewalks, the same lines of trees—and that the Place de la Nation, the Place d'Italie, the Place de-



MODEL OF STREET NAME PLATE IN PARIS.

la République and the Place de la Bastille have no need to be jealous in this respect of their more aristocratic sisters, the Place du Trocadéro and the Place de l'Etoile.

For the most part, the tree employed—especially in the center of Paris—is the ailanthus. There are, however, also many plane-trees and, in the wider avenues, chestnut-trees. In 1899, the trees lining the public thoroughfares numbered 84,936, besides those growing in the public squares, gardens and parks.

But the art of making a city beautiful must be practiced down to its minutest detail, and therefore do not let us be afraid to go down on the street and see how it is ornamented, lighted and rendered pleasant and commodious; in a word, how it is furnished. A promenade through Paris will teach us much, and in this respect American cities, New York first of all, can profit by the object lesson which Paris is going to give them.

How ought a city to be furnished? In the first place, there are a number of things regarding which utility comes before beauty.

^{*}See also "Art in the City" in the November Number, and "The Plan of a City" in the December Number of the Architectural Record.

These necessary and useful things must, however, be treated in an intelligent manner. For instance, all the name-plates of the streets ought to be of one uniform pattern, and placed in the same way and at the same height, one at every corner. No fanciful variations should be permitted. A street name-plate has only one purpose to fulfill—that is, to enlighten the public; and in order to do this properly it should be very legible and conspicuous. The Paris street name-plates, a specimen of which is shown in one of our illustrations, bear, in addition to the name of the street, the number of the



NUMBER PLATE FOR PARIS HOUSES.

arrondissement or ward. So great is the care taken to assist people in finding their way about the city that in the large avenues, such as the Champs Elysées and the Avenue Henri Martin, posts are placed on the edge of the sidewalks, bearing name-plates so fixed as to be easily read by drivers of vehicles.

It is the same in regard to the numbering of the houses. A uniform model of number-plate ought to be insisted upon by the municipal authority. Landlords ought not to be at liberty to put up plates of their own choosing; uniformity is necessary. On the broad avenues the street lamps should bear the numbers of the houses before which

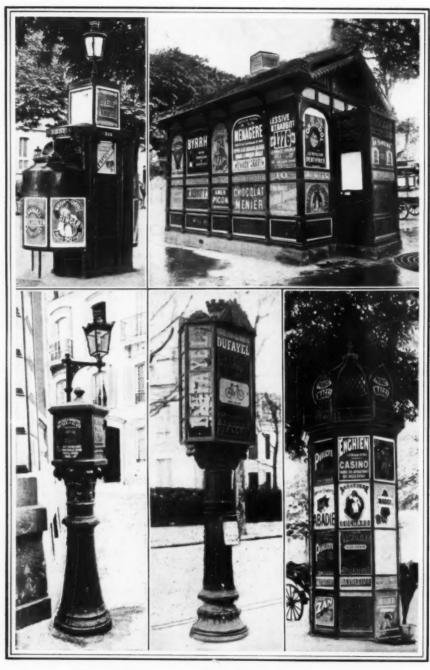
they stand, as it is impossible at night for a cabman to make out the number of a house across an intervening sidewalk forty yards in width. This plan has been adopted as far as the Avenue des Champs Elysées is concerned, and it ought to be made general.

Further, the street lamps themselves should contribute to the ornamentation of the city. In Paris a uniform type of lamp has been fixed upon for the entire capital. We reproduce a photograph of it. On the luxurious avenues a richer model is placed. On the Place de la Concorde the ornamentation of this fine square is completed by a number of posts, each having two lamps, fixed to a ship's prow, which latter is copied from the arms of the City of



LAMP AND SIGN POSTS IN PARIS.

In the upper left corner is the model of a lamp in a luxurious district. In the upper right corner is an electric light standard on the Place de l'Etoile. In the lower right corner is a sign post at the corner of a street and square. In the lower left corner is the ordinary model of a Paris street lampost. The Illustration in the middle shows a kind of street name plate fixed upon a lamppost.



CONVENIENCES IN THE PARIS STREETS.

Paris. On the Grands Boulevards and the Place de l'Etoile the electric light standards are a conspicuous feature, being of tasteful and carefully-studied design. All these things are indispensable items in the furnishing of a city.

It is also necessary to provide well made sidewalks which, while being commodious for people on foot, for whom they are primarily intended, shall at the same time allow vehicles to reach the very doors of the houses. In Paris most of the houses have a wide doorway, through which carriages can pass, thus enabling people



A COLUMN FOR POSTING PLAY BILLS.

It is called the Colonne Morris. Situated on the Boulevard de Palais.

to be conveyed to the very foot of the inner stairs. It is curious that no effort has been made in New York to improve the present state of things in this respect. Not only is there no carriage entrance to New York houses—a few excepted—on account of the unfortunate division of the ground into long and narrow strips, but carriages are not even allowed to come to the foot of the external staircase. This is a very defective arrangement.

Again, in Paris there are refuges in the middle of the busy streets, to enable people to cross without danger. The various photographs illustrating these articles show two lines of such refuges in the Champs Elysées. On the boulevards and the avenues a single line of these refuges is sufficient.

Drinking fountains are to be found in all parts of Paris, thanks to the generosity of an English nobleman, the late Sir Richard Wallace. These fountains are largely resorted to by the busy population of Paris. It is a great boon to them to be able to quench their thirst with wholesome water for nothing. The "Fontaines Wallace" have prevented the absorption of many glasses of alcoholic drinks by poor people parched with thirst after long tramps through the city on a hot summer's day.

Other photographs show the little kiosks alongside the cab stands, sheltering those policemen who constitute the court of first instance for disputes between cabmen and their hirers. Special advertisement boards of circular form are erected at intervals along the main streets, to hold theatrical announcements. These "columns" as they are called, are indispensable to the Parisians. By this means the playbills are centralized, kept within proper dimensions, and placed before the very eyes of the public.

We also give illustrations of a model of letter-box and of a bench on the Grands Boulevards. The benches and the trees are perhaps the most striking features of the City of Paris. Paris has 84,936 trees lining its streets and avenues, and beneath the shade of these trees there are no fewer than 7,954 benches. It will thus be seen that the people of Paris are well provided with shade and resting places, and this leads us to the last, but not the least important, part of our subject—the organization of open air life in a great capital.

Jean Schopfer.



BENCHES AND CHAIRS IN THE PARIS PARKS AND WALKS.

AN AMUSING STREET FRONT.

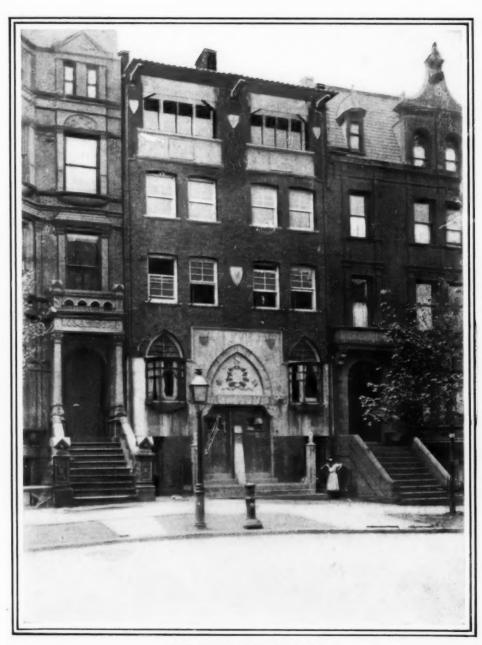
MOS. 132 and 132A West Seventy-ninth Street, New York, constitute a street front which forbids apathy and gives rise to sensations, and, on the part of the susceptible, even to emotions. Should an account of it take the form of an Architectural Aberration or of an Architectural Appreciation? Certainly not the former, if the former is understood to be the antithesis of the latter, and to mean the same thing as an architectural depreciation. But as we have had occasion to point out in discussing another architectural oddity, one of the dictionary meanings of "aberration" is simply "a deviation from the customary structure or type." In that inoffensive sense, nobody can deny that this present performance is an architectural aberration, and that is what constitutes its most striking and obvious attraction. Few things so completely uncustomary have been done in New York street architecture, even in these later years, in which architects have pursued the unusual with great vigor and considerable success. Every month sees some front going up which would have made the speculative builder of a generation ago to stare and gasp. In those old days, the builder's only notion of architecture was conformity and uniformity. There were miles of brownstone front and miles of brick front "with stone trim" that seemed to have been done by the same man at the same time, and by a pretty stupid man at that. The interiors were as uniform and characterless as the exteriors, so that the occupant had to look twice to make sure whether he was in his own black walnut and green dining-room or in that of his neighbor, and the monotony of the fronts became very depressing, insomuch that one might walk literally miles in the brownstone district without having his attention so much as attracted by any of the riparian edifices.

We have gotten bravely over all that, it is true, and now it requires extraordinary effort or extraordinary ingenuity to produce a front which shall be so unusual and aberrant as to attract the notice of the passer-by on that particular account, either by goodness or by badness. When we say, with confidence, that there is nothing at all resembling this present front, we are paying a tribute, not necessarily to its architectural merit, but at least to the designer's ingenuity, perverted or otherwise. Nobody can pass it without looking at it. Nobody can look at it without promptly making up some sort of notion about its merit. The kind of notion he will form will depend quite as much upon himself as upon the building, upon his way of looking at architecture. Merely conventional judgments will do him no good in trying to appraise so unconventional a thing.

When one falls in with an object for which he has no criterion ready made, it behooves him to bear in mind the dictum originated, we think, by Mr. John La Farge, at any rate set forth and reiterated by him in his so suggestive "Letters from Japan:" "It is the work of art which judges us."

The present seems a trivial case for the application of so severe and searching a saving. But a rule which works so very much both ways may be invoked in every case of an innovation, of an aberration, with the hope of securing results which shall be interesting, if not valuable. Accordingly the present reviewer has shown the photograph of this eccentric front to certain of his friends. He has found that those of them who are avowedly inexperts, who have never paid any attention to architecture, have no hesitation in condemning the work, root and branch. They "know what they like," and they don't like that. They find it "queer," they find it "ugly." They "never saw such a thing in their lives," an expression which in the mouths of the inexpert, is a final form of commination. On the other hand, the architects and the artists in general, without committing themselves too far, find it "interesting," find it "amusing," even when they find it too questionable to be passed upon offhand. Another thing they are apt to agree upon, and that is in finding it "Philadelphia." It is, in fact, time's revenge upon what was the most conventional and humdrum of American cities that it should have goaded so many of its architects to such a pitch of rage and mutiny that the frenzy of the Philadelphian revolt against "the regular thing" should be held to characterize whatever is markedly unconventional or aberrant, even when it occurs in more plastic New York. A bright woman who knew her Philadelphia once said: "You New Yorkers think Philadelphia is all made up of Quakerism and propriety and prunes and prisms The fact is that a third of them spend their whole time in shocking the other two-thirds." This was some time a paradox, but now, in architecture, the time gives it proof. Without doubt the name of Mr. Evre or of Mr. Day will occur to the experienced New York observer of this New York street front more readily than that of any local architect.

It should be said at once that the photograph does not do justice to the building. Although the use of color, in mosaic or the semblance thereof is entirely decorative, in that it has no relation to the structure, it is so integral an element in the effect of the front that this cannot be judged in the absence of it.* The structural materials are a deeply pitted rough red brick of a very good color, that gives a welcome texture to the wall that is laid up in it, and a light gray limestone, employed, as the reader sees, in the doorhead and the flanking framing of the little oriels, and why the architect did not



 ${\rm AN~AMUSING~STREET~FRONT}.$ No. 132 West 79th Street, New York City.

carry it down to the ground at the sides instead of letting the brickwork crop out again below the stone is more than his reviewer knows. To underpin your basement with the less massive material of your superstructure looks a mere freak, and even in humor and whim there must be a kind of logic of their own, or else the refined architect, going in for fun, would not be distinguishable from the crude "artchitect," going in for "something fancy" and eagerly pursuing novelty for its own sake, "Dulce" it may be—nay, in this case is—for the architect as well as for the observer of his work "desipere in loco," and there is not many a better "locus" this side of Philadelphia, for elegant desipiency, than is offered in West Seventy-ninth. But even the most hilarious and irresponsible architecture is subject actually, and should be visibly, to the law of gravitation and its consequences and its corollaries.

We have nothing to say against the emergence of the stonework in the panels under the roof windows, which serve as a sort of cornice to mark off the wall from the roof, and perform that function effectively, while the fact that the front, though but of twenty-five feet, embraces two houses, is denoted by the production of the brick pier between and above the stonework. One does, however, quarrel rather seriously with the crowning feature, which has air of a projection of the roof, carried on its own supporting wooden beams. If this procedure had really been followed the builder would have been in peril of the building law. He seems to have resorted to the immoral and inartistic subterfuge of covering his roof-beams, or the pretense of them, with sheet metal, whereas a visible metal bracket, in skeleton, projected from the uprights, offered a perfectly legitimate and potentially a very effective solution of his little problem.

If this were all, the front would be justly enough chargeable with monotony. The structure is not only the plainest possible, but nothing is made of it architecturally. Neither the pointed arches of the little oriels nor the segmental arches of the upper openings, flattened as they are to the limit of mechanical possibility, are expressed, but both remain as mere unmarked openings. What is extreme plainness in the brickwork becomes an affected roughness and quaintness in the woodwork, alike in the frames of the projected oriels and in the double front door. This, with its central pier and the arrangement of openings above, sufficiently expresses the duplicity of the plan, and supplies all that there is of lateral division and composition. Good enough so far as it goes, but, as we say, if it went no further the front would be of a bald and Ouakerish simplicity, saved from crudity only by its unpretentiousness. It is what is added that makes the charm of the front, "constructed decoration," as a matter of fact, and a success so won is a good lesson against dogmatizing.

The addition which makes the success is an addition of color mainly, although the extraneous features which enrich the doorway are additions partly of form. The two newels surmounted by carved lions, for example, do not pretend to have any other function than to signalize and enrich the entrance and to look pretty. The strong central pier of the double doorway has a structural significance in diminishing the bearing of the long lintels, and a significance, with reference to the general scheme, of emphasizing the division of the front into two dwellings. But the treatment of the lintel itself is avowedly and even ostentatiously illogical, with the broad wrinkled ribbon in carved stone which covers it and the heads at the ends which seem to sustain, not the lintel, for that is relieved by the corbels which are left quite plain, but only the ribbon, which is absurd. One fails to see that the ribbon justifies itself, although by the skill and spirit with which they are modelled and carved, the heads entirely justify themselves. But as we say, the color is the thing. In form, as seen in the photograph, there is something unmistakably Italian about this central feature, the double doorway with its dividing pier, with its outlying newels, with the huge slab of the doorhead and its included arch and tall spandrils. But the decoration which relieves it as unmistakably recalls the Renaissance in Germany, and such reproductions of that style as the German Government buildings at the fairs of Chicago and of Paris. The decoration that fills the tympanum of the archway is a mosaic on a white ground in red, green, blue and gold, the corners being taken up with heraldic devices. The central shield which alone relieves, and rather contradicts, the Quakerism of the second story, bears a device in red, green and gold. The central shield of the slabs which do duty for cornice are in red, white and gold, and blue, white and gold respectively, and those on the piers that are produced through the sort of attic are in red and gold on a white ground. It is doubtful whether the heraldry has any specific reference to the genealogical claims, if any, of the occupants, as whether the house front were designed with reference to any particular occupants. But the heraldry at least serves its purpose of enlivening the front, and is also so placed as effectively to punctuate its expanses.

It has already been intimated that it would be very absurd to try a fantasy like this by the strict architectonic standards which it implicitly disclaims, although there are essential points, such as the superior massiveness of the supports over the thing supported which even a fantasist ought to be held to observe. But it is evident that a skilled and practised designer has been having a great deal of fun, and he manages to share it with the instructed spectators of his work. Fortunately, he is quite secure from imitation.

Fancy what the "artchitect" would do with such a "donnee" as this if he took it into his head to imitate it! But it is a very amusing street front, and all who have occasion or make occasion to pass it, ought to be grateful to the designer of it for giving them something to look at so delicately entertaining. It is really the "refined vaude-ville" of architecture.



BUST BY ESCOULA.



NEW YORK'S GREAT COMMERCIAL INSTITUTION.

OW different has been the history of the New York Chamber of Commerce from those of the corresponding organizations in the great cities of Europe! Abroad the leading association of the business men of a city, whether merchants or craftsmen, were always obliged to give their companies a political purpose, and to use it as the indispensable machinery for winning and maintaining a larger or smaller share of self-government from the lords of the land. The consequence was that these merchant and craftsman guilds necessarily became the municipal corporation, and their guild-hall became the seat of the local civic life of the community. The New York Chamber of Commerce, on the other hand, during the one hundred and thirty-five years of its existence has always been entirely separate from the local political life of New York, and has made itself useful partly for social and partly for merely business ends. It was organized for the purpose of "promoting the trade and commerce of the province," and it has tried to accomplish its purpose not by "booming" the city, but by watching national and state legislation concerning it, by doing whatever it could to popularize sound ideas about questions of national and municipal policy, and by taking care of what may be called the higher commercial and financial politics of the city. Its influence has been exerted entirely by means of the effect upon public opinion or public officials of a weighty expression of the views of the business



LIBERTY STREET FAÇADE OF THE NEW YORK CHAMBER OF COMMERCE.

Photo by Wurts Bros. & Co.

James B. Baker, Architect.

leaders of the business metropolis of the country. In this way it has wielded an extremely important power, which hereafter is perhaps likely to increase rather than diminish.

But hitherto, while the Chamber of Commerce has been a great New York institution, it has been an institution without a home. Nothing could have been more Bohemian than its early career. It wandered around from tavern to exchange and from exchange to coffee-house in the informal and somewhat undignified fashion of so many American associations, showing, perhaps, its greatest vitality on the occasion of its annual dinner, and quite content to remain without any settled and exclusive habitation. For a number of years past, it has occupied a few rooms in the Mutual Life Building, which were all the space the Chamber needed, from the point of view of its actual business necessities; and if these necessities were still exclusively to be considered, they might well have sufficed for many years to come. But the Chamber of Commerce is not a business agency; it is a great commercial institution. As an institution it has behind it an admirable record and tradition for public service; its leading members have always been the most important and public-spirited business-men in the city; and the New York City itself has been gradually assuming the undisputed commercial and financial leadership of the country. Moreover Americans are coming to want more and more appropriate architectural symbols for their important institutions. In the particular case of the Chamber of Commerce, while an exclusive and appropriate building was not demanded by the actual business of the Chamber, still, considering that its effective influence on public opinion was dependent upon its prestige, and that its prestige would be decidedly enhanced in case the peculiar place and importance of the organization received its proper expression in an effective and dignified building, such a building was really a necessary part of its work.

What may be called an institutional structure would be peculiarly impressive, just because it would differ in such essential respects from other buildings in the lower business district. It would be the only building in that section not devoted to business of one kind or another; and this fact could be emphasized by an ignoring of all the ordinary business conditions. It did not have to be a tall building like the Stock Exchange or a big one like the Produce Exchange. All that the Chamber of Commerce really needed was a few rooms to be occupied as permanent offices, and an assembly hall, in which the Chamber could hold its regular meetings; but it was important that this assembly hall should be spacious and imposing, and should contain an abundant wall space upon which to hang the valuable and characteristic collection of portraits of its



MAIN HALL OF THE NEW YORK CHAMBER OF COMMERCE. Locking toward the entrance.

Photo by Wurts Bros. & Co.

James B. Baker, Architect.



DETAIL OF THE MARBLE IN THE ENTRANCE HALL.

Photo by Wurts Bros. & Co.

James B. Baker, Architect.



HALL OF THE THIRD FLOOR IN THE NEW YORK CHAMBER OF COMMERCE. Photo by Wurts Bros. & Co. James B. Baker, Architect.

members—owned by the association. It was important, furthermore, that the building, although not large, should be large enough to avoid insignificance, and to impress the popular imagination. It could not well be planned and built in a niggardly or even a very modest spirit. It must indicate plainly the financial exuberance of its most important members, and of their native or chosen city.

All these requirements have been fully met in the building designed by Mr. Baker. The location selected on Liberty Street is the site of the former Real Estate Exchange, and is near the very centre of financial New York. The low building that has been erected contrasts curiously with its towering neighbors, and is distinguished at once from the merely business buildings by its sumptuous character, its costly materials, and the obvious freedom from ordinary business limitations, shown by its design. The fact that the main room of the building is a combination of assembly hall and gallery is plainly shown in the exterior by the grouping of the stories, and by the absence of the usual windows. In short, no one could fail to identify the building as being that of a rich and representative commercial institution.

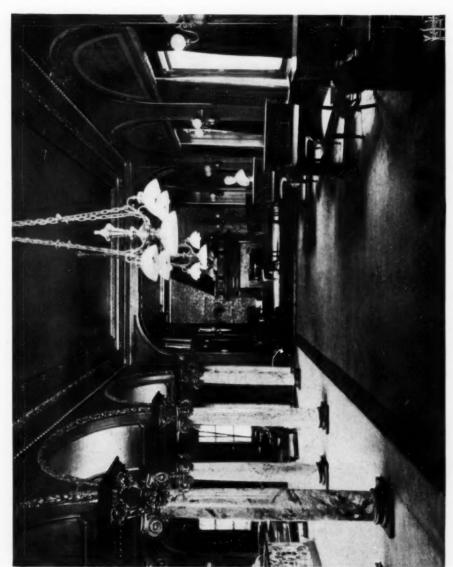
In design the exterior of this handsome building presents a mixture of classic with modern French characteristics. The Liberty Street façade is divided horizontally into three parts. The lowest division is separated from the one immediately above by a course of carved marble. The middle division, which corresponds to the assembly hall and gallery is a somewhat elaborate architectural composition. Its dominant feature is an order of six Ionic columns, carried on the course of marble mentioned above. These columns are fluted and are characterized by a somewhat exaggerated entasis. Between the bases of the columns are three pedestals, on which appropriate sculptured figures will eventually be placed. Back of them is a solid marble wall, pierced only at the top by three round and elaborately decorated windows; but immediately below the windows, and between the columns is a frieze, ostensibly carried by engaged pilasters that fit into the corner made by the columns and the wall. The columns themselves are surmounted by a simple frieze, and a cornice, which makes a very bold projection, almost sufficient to conceal the upper division of the façade from passers-by in the narrow street below. This upper division consists of two stories, set so far back from the line of the lower wall, that there is room in the recess for a sort of a porch and balustrade. The first of these two upper stories is plainly treated, but the building terminates in a French mansard roof with dormer windows.

Part of the ground floor is arranged so as to afford offices for a trust company. It contains two entrances, one on the right which



LANDING OF THE TOP PLOOR OF THE NEW YORK CHAMBER OF COMMERCE.

Bros. & Co. Photo by Wurts Bros. & Co.



BUILD IN WILLS INTOS. & CO.

James B. Baker, Architect. LIBRARY AND READING ROOM OF THE NEW YORK CHAMBER OF COMMERCE. James B. Bak



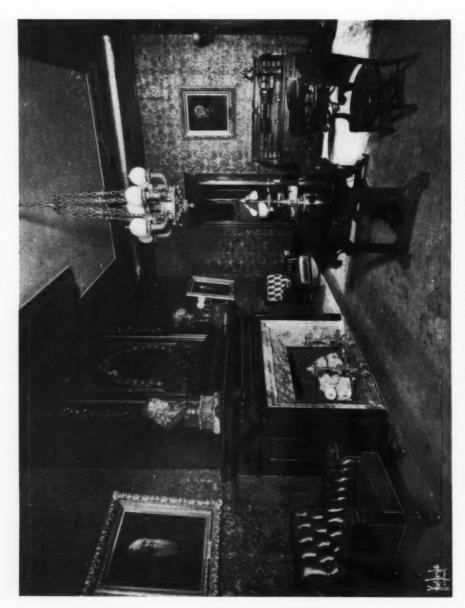
COMMITTEE ROOM, THE NEW YORK CHAMBER OF COMMERCE.

& Co. Photo by Wurts Bros. & Co.

is not architecturally distinguished from two windows on either side, and which is used exclusively by the trust company. The entrance to the left is the real entrance to the building, and is treated as such by a variation in the design, which is carried up through the entire front. This part of the façade is not included in the order of Ionic columns, and is broken not only by a round opening, but by a large rectangular window, which is used to light the hall within. The arrangement has the disadvantage of making the main entrance appear to be somewhat of an episode in the design; but an arrangement of this kind was hardly to be avoided under the circumstances.

The marble work and mosaics in the entrance hall are exceedingly rich and elaborate. The hall is very simply treated up to the level of the second story; but the line of that story is marked by very ornate decorative embellishment. Engaged upon the wall are pairs of Ionic columns of colored marble, surmounted by a frieze which carries the domed ceiling. Between these columns are tablets, framed in by Greek doorways, and these tablets are meant to contain the names of the officers past and future of the Chamber. The entrance hall is well-lighted at both ends and is a fitting approach to the gallery and assembly room above. Before, however, mentioning this most important room we must briefly refer to the rest of the building. The hall and stairway leading up are naturally much more simply treated than those below. They belong rather to the internal domestic life of the institution than to its public function. They present more the appearance of a rich clubhouse than anything else. This part of the building contains the library, President's room, committee rooms and offices. Much of the furniture is colonial in design, and the woodwork and other detail gives a pleasant suggestion both of the colonial origins of the institution and the somewhat heavy and opulent sobriety of the offices of the well-to-do New York business man of to-day. The President's room, in particular, which is more elaborately decorated than the other rooms in this part of the building, gives this effect, and illustrates nicely the way in which the architect, throughout the whole of the building has managed to suggest, in his architectural arangement both the past and the present of the institution, for which he was providing a habitation.

These characteristics are, however, most happily combined in the large assembly room, which is admirably arranged, for the business meetings of the Chamber, for the purpose of hanging the valuable collection of portraits, owned by the association, and finally for the very important object of investing the deliberation of the chamber with the dignity to which they are entitled. The dimensions of the hall are large enough to be impressive, but not so



James B. Baker, Architect. PRESIDENT'S ROOM OF THE NEW YORK CHAMBER OF COMMERCE. Photo by Wurts Bros. & Co.



James B. Baker, Architect. ASSEMBLY HALL OF THE NEW YORK CHAMBER OF COMMERCE. Photo by Wurts Bros. & Co.



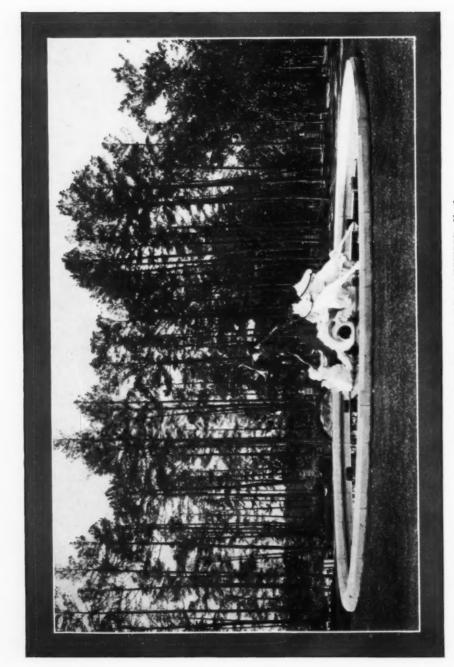
James B. Baker, Architect. ASSEMBLY HALL OF THE NEW YORK CHAMBER OF COMMERCE. Photo by Wurts Bros. & Co.

large as to be inconvenient as the seat of the chamber's deliberations. The floor of the room is left entirely unoccupied, save by one large and beautiful rug which covers almost the whole space. The seats are arranged along the line of the four walls, while above them is abundant wall space for the hanging of the portraits. As the room is well supplied with light from above, the portraits can be better seen than they would be in most art galleries. In the middle of one of the walls is a platform raised above the level of the seats, with space for the President's chair and desk, and that of other officials. The partly domed ceiling is richly decorated in the modern French fashion. Altogether an extraordinarily handsome and impressive room, doing credit to the architect who designed and the organization, which paid for it.

A. C. David.







FOUNTAIN AT GEORGIAN COURT, LAKEWOOD, N. J. Bronze work by Jno. Williams.

J. Massey Rhind, Sculptor.

THE FOUNTAIN AT GEORGIAN COURT.

Gould, there was not long ago a marsh about 50 yards wide fronting the lake and very near the house. This marsh has now been transformed into a sunken garden of Egyptian type by the aid of tons of white marble, bronze, the sculptor's hammer and electricity.

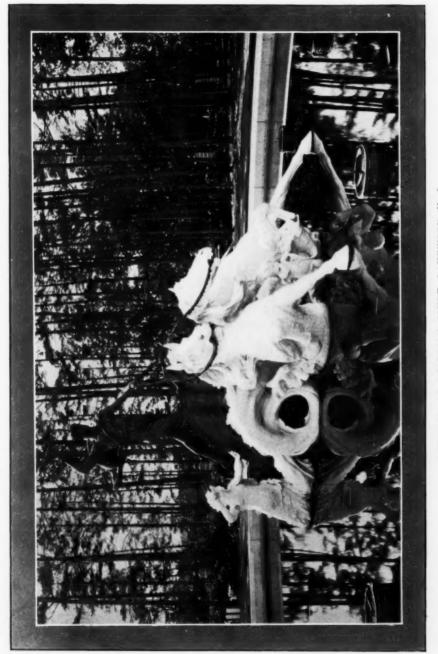
The main feature of the garden is an electric fountain, which was designed by the well-known architect Mr. Bruce Price. The basin and exterior wall of this fountain is of white marble, and is sixty feet in diameter. The centerpiece consists of a colossal Nautilus shell of bronze forming a chariot on which the statue of a heroic man stands, also in bronze, driving a pair of purest white marble sea horses. The reins are an excellent representation of clinging sea moss in bronze. Around the horses and chariot are playing sea nymphs and sprites also in pure white marble. On the extreme front of this Nautilus shell is modelled an octopus and in the top of this is set a sheet of glass. The inner and outer walls of this shell at this point is sufficiently wide to allow for the electrical attachment and lamps, which when lighted with the different colored electric lights throw the colors through the spray of the many small jets shooting up in a circle around this circular light of glass in the octopus. The statue weighs two thousand pounds, and the bronze boat or shell weighs about three thousand pounds. The height of the statue itself is ten feet. Mr. J. Massey Rhind was the sculptor. The beauty of the foundation is greatly enhanced by the surrounding garden, backed as it is by the green foliage and terraces, fronted by the lake, and surrounded by curving stairways of marble leading from one terrace to the other and by the brick esplanades faced and trimmed with marble.



FOUNTAIN AT GEORGIAN COURT, LAKEWOOD, N. J. Bronze work by Jno. Williams.

Bruce Price, Architect.

J. Massey Rhind, Sculptor.



FOUNTAIN AT GEORGIAN COURT, LAKEWOOD, N. J. Bronze work by Juo. Williams.

Bruce Price, Architect.

J. Massey Rhind, Sculptor.



THE TRANSIT BUILDING.
Nos. 5-7 East 42d Street, New York City. Chas. A. Rich, Architect.



GREAT AMERICAN RESIDENCE SERIES

THE HOUSE OF

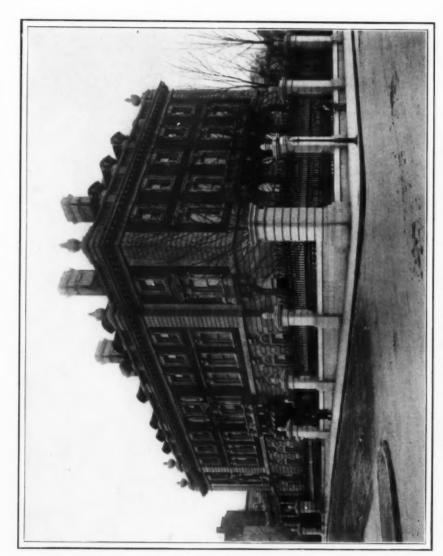
ANDREW CARNEGIE

FIFTH AVENUE

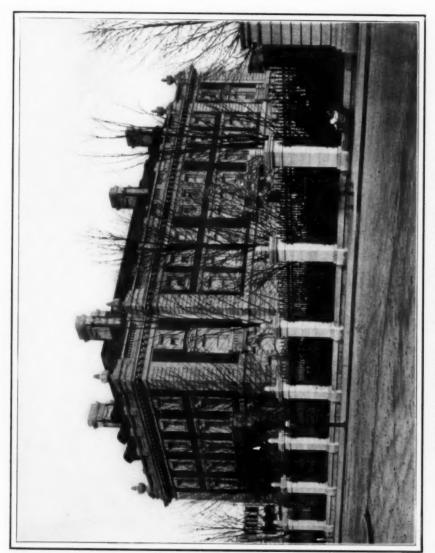
From 90th to 91st Streets

NEW YORK

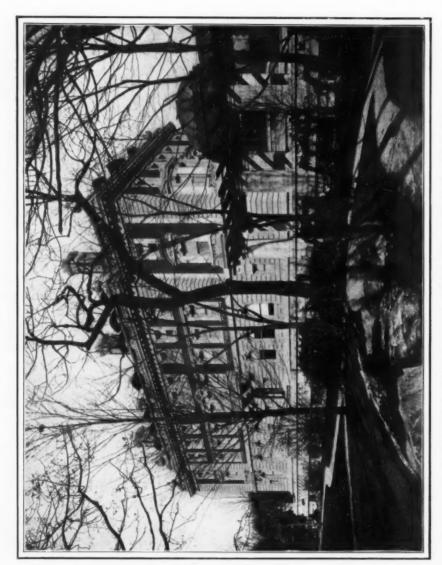




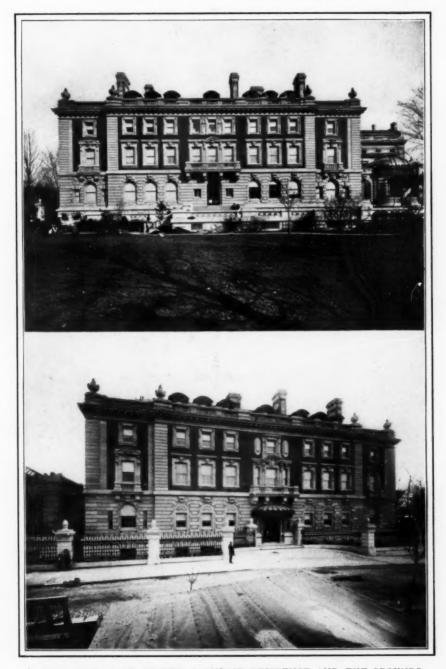
Babb, Cook & Willard, Architecis. NORTH AND WEST FAÇADES OF THE CARNEGIE RESIDENCE. Fifth Avenue, from 90th to 91st Streets, New York City.
Photo by H. H. Sidman Co.



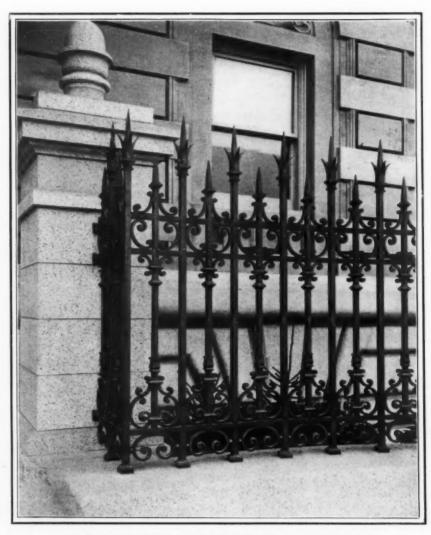
Babb, Cook & Willard, Architects. WEST AND SOUTH FAÇADES OF THE CARNEGIE RESIDENCE. Fifth Avenue, from 90th to 91st Streets, New York City. Photo by H. H. Sidman Co.



Babb, Cook & Willard, Architects. THE SOUTH AND EAST FAÇADES OF THE CARNEGIE RESIDENCE. Photo by H. H. Sidman Co. Fifth Avenue, from 90th to 91st Streets, New York City.



THE SOUTH SIDE OF THE CARNEGIE RESIDENCE AND THE GROUNDS.
 THE ENTRANCE ON 91ST STREET.
 Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects.
 Photo by H. H. Sidman Co.



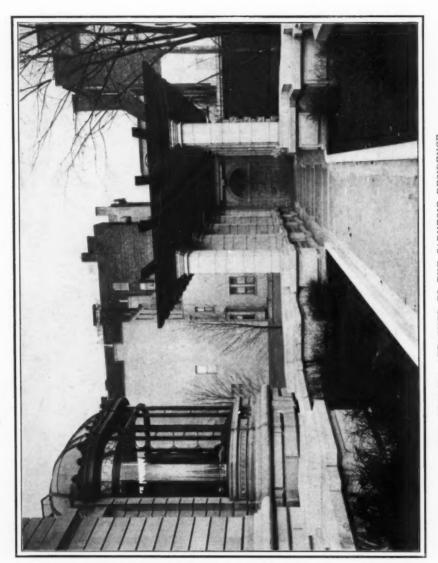
THE IRON RAILING SURROUNDING THE GROUNDS OF THE CARNEGIE RESIDENCE.

Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects. Photo by H. H. Sidman Co.

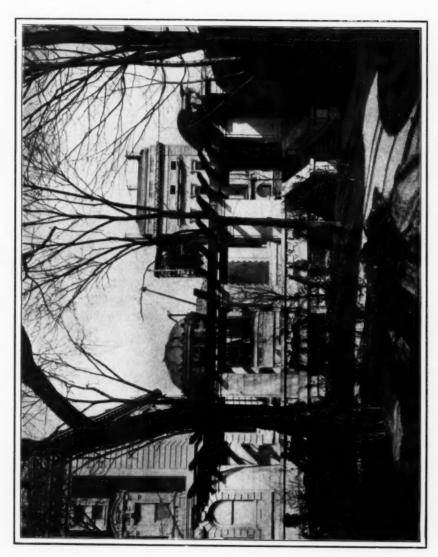


THE EAST END OF THE CARNEGIE RESIDENCE, SHOWING THE CONSERVATORY AND ART GALLERY.

Fifth Avenue, from 90th to 91st Streets, New York City. Babb, Cook & Willard, Architects. Photo by H. H. Sidman Co.

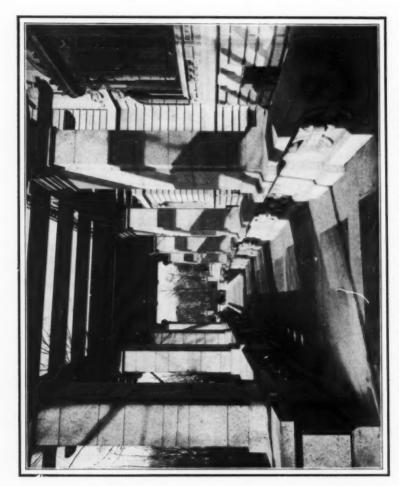


Babb, Cook & Willard, Architects. THE PERGOLA ATTACHED TO THE CARNEGIE RESIDENCE. Fifth Avenue, from fight to 91st Streets, New York City. Photo by H. H. Sidman Co.



Babb, Cook & Willard, Architects THE PERGOLA ATTACHED TO THE CARNEGIE RESIDENCE. Fifth Avenue, from 90th to 91st Streets, New York City.

Photo by H. H. Sidman Co.



Babb, Cook & Willard, Architects. INSIDE THE PERGOLA OF THE CARNEGIE RESIDENCE. Photo by H. H. Sidman Co. Fifth Avenue, from 90th to 91st Streets, New York City.

OVER THE DRAUGHTING BOARD.

Opinions Official and Unofficial.

One of the most singular of the many singular characteristics of New York building during the past two years has been the sudden and surprising popularity of a comparatively new class of resi-

Apartment
Hotels
in
New York City

dential accommodation, viz., of apartment hotels. What this popularity amounts to may be gathered from the following figures. In the year 1900 plans were filed at the Manhattan Building Department for eleven of these buildings to be erected at an estimated cost of \$2,080,000, and this number was much larger

than that of any preceding year. In the year 1901 the sudden popularity began, and resulted in the filing of plans for 46 hotels to be erected at an estimated cost of \$20,374,000. Throughout the year 1902 this popularity continued in such wise that from January to October inclusive plans were filed for 44 hotels to be erected at an estimated cost of \$20,185,000. The figures for 1902 really mean a substantial increase, because they cover only 10 months of the year, and because the figures for 1901 included three monster hotels for transients, to be built at a total cost of more than \$5,000,000. In view of these facts the causes and circumstances of such an astonishing popularity of a comparatively new type of building is a matter of the greatest interest.

Among these causes are a number, connected with local real estate conditions and changes in the building law, which we do not propose to describe in the present connection. The really interesting question is: How has it come about that a class of residential accommodation, for which a few years ago there was only a small demand, has suddenly become so acceptable to certain large numbers of New Yorkers that some 95 of them, costing more than \$35,000,000, are planned to be built in two years? These hotels will average fully 75 apartments to a building, and over two people to an apartment, so that when they are erected they will accommodate some 15,000 people who have been accustomed to live in other ways. The apartment house in New York City won its way into public favor slowly. Why has the apartment hotel suddenly jumped into such popularity?

In order to understand this peculiar fact we must first describe precisely what an apartment hotel is, and how it is related to an apartment house on the one hand and a hotel on the other. It may be described in brief as a hotel intended for permanent residents and planned so as to reduce the ordinary hotel publicity to its lowest possible terms. It is, in short, a big, bold, 20th century boarding-house. It is distinguished from the ordinary hotel, in



NOS. 58-00 WEST 47TH STREET.

that its apartments are rented by the year only, and unfurnished, but it should be added that this rule is not strictly enforced, and the apartment hotel sometimes resembles very closely the old family hotel. The chief difference consists in the fact that the rooms are much more frequently arranged *en suite*, so that their occupants need to use the public halls only for the purpose of coming and going. Usually the *suite* consists of two rooms and a bath,

but nearly all of these buildings leave some of their poorest rooms single, while they also contain apartments of three, four and five rooms, together with several bath-rooms. Almost all of them provide a public dining-room. A building without a public dining-room is usually known as a bachelor apartment house, although there are several very expensive apartment hotels which try to get rid of the common dining-room and make special ar-



NOS. 66-68 WEST 46TH STREET.

Israels & Harder, Architects.

rangements for serving elaborate meals conveniently in private dining-rooms all over an eighteen-story building.

The building described above is obviously not an entirely new class of building. Almost ever since there have been apartment houses there has been a tendency in the direction of converting them into apartment hotels. In some few cases this was done at an early stage of apartment house growth, for it appealed to people

who wanted the peculiar advantages of an apartment, viz., domestic economy and irresponsibility, raised to its highest terms. Such people have generally lived in boarding-houses and family hotels. They are numerous in all American cities because of the large numbers of Americans whose business interests keep them constantly moving, and have no desire for a residence that is permanent and hampers such freedom of movement. They are, as it were, business "Bohemians." Such people generally spend money freely, need a lodging which is centrally situated, convenient both for business and pleasure, and which can be shut up when they leave town by simply turning keys in a door or two. Sometimes they are

HOTEL TOURAINE. 39th Street, near Fifth Avenue.

Bohemians in a social as well as a business sense. Certain apartment hotels have acquired the reputation of being occupied chiefly with people whose social position is questionable, although only by people who do not know them. But they are in the minority. The ordinary resident of the apartment hotel cannot well be a very domestic person. He must like a life in which restaurants and theatres play leading parts; but he is likely to be more domestic than a smug suburbanite would suspect.

The dependence of the residents in apartment hotels upon outside amusements is plainly shown, however, by the parts of the city which have been adopted as locations of the buildings. Among the hotels of this class plans for which were filed during the first ten months of 1902 eight were situated

on Broadway itself, seventeen in the immediate vicinity of Broadway, eight on or in the immediate vicinity of 5th Avenue, and three

on or near Madison avenue. Four out of every five of these buildings, that is, are located along the central ridge of Manhattan, and it may be added that three out of every four are placed north of 30th and south of 57th Street. These facts indicate plainly that they appeal chiefly to a class of people who like to be in or near the center of amusement and activity.

Undoubtedly, however, there are a good many more people now seeking residence in apartment hotels than are included in the class briefly described above. For one thing they are peculiarly suited to the needs of well-to-do business men, who live in other cities than New York, but who are obliged from one cause or another to pass several months each year in the Metropolis. For another, the lessees of these buildings state that New York families who have country places and pass, perhaps, seven or eight months of each year in the country, frequently rent apartments in these build-



15 EAST 48TH STREET.

ings, which they can use, not only during their months in the city, but on the frequent occasions at all seasons when they run up to town for a day or two. Yet after all these apartment hotel tenants are accounted for, there still remain large numbers who do not come under these heads. Thousands of steady New Yorkers have been moving into them-people who are neither business nor social Bohemians, and people who pass as much time in the city as do the great majority. They take to this life party because (in spite of its trappings) it can be made cheap, and partly because it reduces

the trouble of living to a minimum. For these people the servant problem, the price of coal or the machinations of the Beef Trust simply do not exist. Once a week they sign a check, thereby pressing the button. The manager does the rest.

While the apartment hotel is the consummate flower of domestic co-operation, it is also, unfortunately, the consummate flower of domestic irresponsibility. It means the sacrifice of everything implied by the word "home." No one could apply such a word to two rooms and a bath. A "home" is a place in which the join,

life of a married couple has some chance of individual expression; it is more particularly the centre around which the interests and activities of a woman's life are grouped. But a woman who lives in an apartment hotel has nothing to do. She resigns in favor of the manager. Her personal preferences and standards are completely swallowed up in the general public standards of the institution. She cannot have food cooked as she likes, she has no control over her servants, she cannot train her children to live in her particular way; she cannot create that atmosphere of manners and

TYPE OF THE SMALL APARTMENT HOTEL. Eighth Avenue and 58th Street.

things around her own personality, which is the chief source of her effectiveness and power. If she makes anything out of her life at all, she is obliged to do it through outside activities — through memberships club charitable work. Even her ordinary social life would be very much mutilated, because she could not entertain to any purpose or with much pleasure in two rooms and a bath. Of course, for birds of passage in a large city, for social and business Bohemians, or for the country residents, all this makes no difference; but the adoption of apartment hotel life by any considerable section of the permanent population of New York could not but be regarded with grave misgivings by all observers of American morals and manners. Foreign critics have frequently noticed and de-

plored the tendency which American women have shown to consider the care of the household a burden, and to believe that outside occupations, whatever they be—industrial, charitable, social or intellectual—are more interesting and praiseworthy than the domes-

tic ones. They have instanced the boarding-house life of married people as one of the worst symptoms of this anti-domesticity. The apartment hotel is the boarding house at its best and worst. It is the most dangerous enemy American domesticity has yet had to encounter. It could not have become as popular as it now is without the acquiescence of large numbers of women; and it is devoutly to be hoped that many more women will not be foolish enough to follow this example, thereby sacrificing the dignity of their own lives and their effective influence over their husband and children.

. . .

It is sometimes said that our modern systems of education discriminate against the element of personality in the teacher in favor of mere expert knowledge. The importance of the personal rela-

> tion between instructor and pupil tends, it is said, to fade from notice and "methods and devices," as President Butler terms them, are exalted at the expense of individual character.

The Work of Prof. Ware.

This may be so; but such a demonstration of affectionate admiration as was tendered to Professor William R. Ware of the Columbia Uni-

versity School of Architecture, by nearly two hundred of his former pupils, in the form of a testimonial dinner and exhibition at the Fine Arts Building, on November third, proves that the day of great teachers has not vet gone by, and in our great universities there are still educators as distinguished for the stamp of character which they impress upon their students as for the stamp of intellect which they impress upon the institutions they administer. The testimonial engrossed on vellum signed by three hundred or more of Professor Ware's former pupils at Columbia and presented to him at the dinner bore upon its first page the words: "The creator of two serviceable schools of architecture, the first at the Massachusetts Institute of Technology, the second at Columbia University in the City of New York; the Friend, Exemplar and Instructor of a generation of American Architects." These testify to facts as well as to sentiment. The sentiment of personal regard which students entertain for an instructor is the measure of qualities which largely determine his power of communicating to them his enthusiasm as well as his learning. This, however, is an affair chiefly between him and them, and of which, they rather than outsiders, are entitled to speak. The facts, however, are of record; they are public, and concern the whole profession. And the record, so concisely presented in the passage above, is unique. It deserves more than passing comment.

It is hard for those of us whose hairs are not yet white, to real-

ize that the founder of the first architectural school in America is still an active teacher of architecture, and the extent of the debt which the profession owes to his indefatiguable labors is not easily measured. In the architectural school of Columbia University he realized, as he had not been able to do in his earlier efforts in the Massachusetts Institute of Technology, the full fruitage of his ideas of what should constitute the academic training of the architect. The "Department of Architecture of the School of Mines of Columbia College," founded in 1881 largely by the munificence and initiative of Mr. F. A. Schermerhorn and under the direction of Professor Ware has become first the "School of Architecture under the Faculty of Applied Science of Columbia University," and within the last half year the "School of Architecture of Columbia University," independent of the control of any scientific faculty. These changes are typical and significant of the direction of Professor Ware's activity. He has contended from the first, with equal earnestness and discretion, that however opportune may be, at the outset, the connection of a school of architecture with a school of science, architecture, as architecture and not engineering, is an art, and should be taught in an atmosphere primarily artistic and not scientific. By eliminating step by step those purely scientific studies which were not germane to architecture, and gathering together in courses on architectural engineering and practical construction, taught by architects, the quantum of mathematics, engineering and chemistry, hygiene, geology and botany required by the ordinary practitioner, Professor Ware finally succeeded in wholly severing the architectural courses from the control of the scientific faculty, and this is the first American school of architecture in which this has been accomplished.

Another service rendered by Professor Ware to the cause of the higher education of architects has been his constant insistance upon the conception of the architectural profession as a liberal career, demanding of its practitioners something more than mere technical knowledge. The courses in architecture as developed by him and his colleagues at Columbia comprise much study of the history of architecture, the analysis and criticism of historic styles and of great masterpieces, exercises in reading and writing, in French and German; courses and exercises designed not merely to increase the students absolute knowledge, but still more to expand his artistic and intellectual horizon, stimulate his imagination and discipline his powers both of thought and expression. The architect who cannot think correctly or express himself intelligently is little likely to think great thoughts in architecture or express them adequately in stone. The more fully the intellectual powers are developed the greater are the resources at the architect's disposal.

Professor Ware has further served the cause of good architecture by steadily refusing to countenance at Columbia the introduction of fads and passing fashions, or to allow the notion of any coterie to override what he believed to be the dictates of reason and plain common sense. With broad catholicity of appreciation he has sought to embody in the school-methods whatever the brilliant experience of the Paris Ecole des Beaux Arts has to offer that is amenable to American conditions, at the same time that he has been seeking to profit to the utmost by the extremely modern and American environment of the school. He has always endeavored to develop the student's individuality, to bring out his latent powers of original artistic expression in design, and the thesis drawings exhibited at Fifty-seventh Street, illustrated by their extraordinary variety both of subject and style, alike of design and rendering. That this is not accomplished at the expense of sound academic training is shown by the uniformly brilliant record of Columbia students and graduates at the Ecole in Paris, and by the quality of their work in after-life.

And, finally, Professor Ware had never failed to recognize the distinction between what can be taught in the office and what can be taught in the University. He has steadily resisted the pressure to make the school a nursery for architectural draughtsmen, because its duty as he conceives it, is to train architects and not mere draughtsmen; to teach those foundation branches of learning upon which all good architecture must rest and which the offices can never administer, and leave to the office the imparting of that knowledge and experience which it can give most efficiently and the school but imperfectly or not at all. The real test of the value of the school training comes, not the first year after graduation, but the fifth or the tenth.

What the graduates of Columbia have accomplished may be read largely in the buildings they have erected far and wide over the land. But what Professor Ware has accomplished extends far beyond their achievements; for the presence of the school in Columbia University, the influence of its ideals, of its teaching, of its graduates, upon the community and profession throughout this great metropolitan district, the reputation achieved by its graduates abroad, in Paris and elsewhere, and the credit this has reflected on the city and country from which they came, the inspiration and example which this school has offered to other schools and the measure in which it has exalted the profession of architecture in the esteem of the community, drawing to it men of superior calibre who would otherwise have gone into other pursuits—these are services which are not visible and tangible like the buildings erected by Mr. Ware's former pupils, but they are no less real, no less val-

uable; a splendid harvest of results from his twenty-one years of faithful and unselfish sowing.

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The subject of architect's fees for public buildings has recently been undergoing considerable discussion in Paris, with the result that a sliding scale has finally been adopted. In the future, the

Architect's Fees.

commission on all buildings costing more than about \$150,000 will be at the rate of 4 per cent.; those between \$125,000 and \$150,000 at $4\frac{1}{2}$ per cent.; those between \$75,000 and \$125,000 at 5 per cent.; those between \$40,000 and \$75,000 at the rate of $5\frac{1}{2}$ per cent.; and 6 per cent. for all buildings costing less than \$40,000. Hith-

erto the ordinary rate of commission in France, as in England and in this country, has been 5 per cent.; and it is possible that the new scale will also have its influence upon the remuneration which French architects will receive from private customers.

The question of a sliding scale is one which may well be seriously considered by the American architectural associations. The uniform fee of 5 per cent., which now prevails for all architectural work, except when special arrangements are made, is obviously unfair. On any small building, which costs less than \$12,000 or \$15,000 it frequently leaves the conscientious architect little or no profit above actual expenses. On the other hand, the same fee, when it is paid on very large and costly building leaves a margin of profit, which, while it is not too large, particularly considering the expense and risk of running a big office, is very much larger proportionally than it is on the smaller jobs. The consequence is that the better American architects will not accept this class of work, except under special arrangements, which in some cases amounts to a fee of 10 per cent.; and in view of the prevalence, and the increasing prevalence of this practice, the results good or bad of adopting a sliding scale, with a minimum fee of five per cent. should receive full consideration.

A sliding scale would no doubt provide a much more just rate of compensation for the architectural designer than does a uniform scale. So much, we believe, would be admitted by everybody. But a great many difficult questions arise as to the advisability of altering such a time-honored and uniform rate of compensation. The most important question is whether the sliding scale could be enforced as generally as the uniform scale is now enforced. If it could be enforced its adoption would undoubtedly be a very good thing for American architects and architecture. The one type of house in which the majority of our countrymen are interested is the sub-

urb or semi-suburban dwelling; and it is just this class of house which architects in the best standing cannot afford under the existing commission to touch; and the fact that he insists upon doing this class of work only on his own terms, throws it mostly into the hands of designers, who are neither so well practiced or so well trained. If a higher scale of fees could be established for these small houses, the best architects could afford to accept this class of work, and could afford to give careful attention to its design. But it is by no means certain that any architectural association would have sufficient prestige to enforce a higher rate of commission. As a matter of fact the great majority of suburban houses, at the present time, are rarely designed by men who get even the ordinary five per cent. commission; they are designed by builders, or draughtsmen, or what not; and an attempt to regularize an increased scale would probably result in the resignation from the architectural associations of many designers, who manage to make the five per cent, commission pay, and who could not raise it for fear of losing their clients. Consequently, so far as this class of building is concerned, improvement of design will depend upon the improved standards of the owners of the houses. When the latter come to want even in an inexpensive house a class of design and of finish, which could only be turned out from the best equipped architectural offices, they will come to understand that they must pay for the more careful study and completer drawings, which such plans demand. But until such people are much more numerous than they are at present, the matter must be one of special arrangement rather than of a general rule.

But while a sliding scale could not be effectively applied to this largest of all classes of buildings the possibility of applying it to city work, both public and private, is worth consideration. Of course very few brick and stone buildings are erected in cities that cost less than \$15,000 or \$20,000, and when they do cost less than that they are usually the work of speculative builders; but even on a city house costing \$20,000 the margin of profit, under the five per cent. rule is very much less proportionally than it is on more expensive houses; and the adoption of a sliding scale on this class of work would both encourage good architects to compete for it, and enable all conscientious architects to turn out more finished designs. The minimum rate on a sliding scale could not well be reduced to four per cent. even on the largest jobs, because the office expenses of an architect—his rent, his salary list, etc.—are higher here than they are in Paris, and the maximum should be more than six per cent, and less than ten. But whatever the scale its adoption both for public and private city work would be most beneficial to American architecture. It would be one of the most effective ways of helping to raise the general standard of design. As it is, architects frequently cannot afford to do their best work, to experiment with their plans at the risk of losing them, and to make, wherever desirable, models of their detail in cheap materials. When they are well established, they can exact as large a commission as they need; but the younger architect who is particularly desirous of pleasing his client and producing a thoroughly creditable design is just the one who is not in a position to make a special arrangement.

